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PROCEEDINGS AND PAPERS.

AT the GENERAL MEETING, held at the Apartments of the Association, Butler House, Kilkenny, on Wednesday, October the 20th (by adjournment from the 7th), 1869,

RICHARD ROLT BRASH, Esq., M. R. I. A., in the Chair,

The following new Members were elected:—

John N. Bagnall, The Moss, Shenstone, near Lichfield ; Henry Munster, Esq., Abbeyview, Cashel ; John Thomas Blight, Esq., F. S. A., Penzance, Cornwall ; and William J. de Vismes Kane, Esq., M. R. I. A., Drumreask House, Monaghan : proposed by the Rev. James Graves.

Mrs. Delahunte, Superioress, Convent of St. Joseph, Ranelagh, Dublin ; and William Mac Dougall, Esq., Drumlech, Howth : proposed by Miss Stokes.

The Rev. Maxwell H. Close, M. A., M. R. I. A., Newtownpark, Blackrock, county Dublin : proposed by W. H. S. Westropp, Esq.

The Rev. Mr. Tommins, O. S. F., The Friary, Walkinstreet, Kilkenny : proposed by J. G. Roberston, Esq.

Richard L. Whitty, Esq., 24, Merrion-street, Dublin : proposed by the Rev. N. R. Brunskill.

The Rev. James O'Laverty, P. P., M. R. I. A., Holywood, county Down ; proposed by Thomas O'Gorman, Esq.

David Wilson, Esq., Ballymoney : proposed by William Gray, Esq.

Arthur A. Hill, Esq., B. E., A. R. I. B. A., 22, George's-street, Cork : proposed by T. R. Lane, Esq.

George Zair, Esq., Elm-Field, Highgate, Birmingham : proposed by R. Day, Esq.

Henry S. Noblett, Esq., Ashton-place, Cork : proposed by Henry Hill, Esq.

The following presentations were received, and thanks voted to the donors :

An ancient guard ring, or ferule, of gilt bronze, found in the interior of St. Canice's Cathedral: presented by the Rev. James Graves.

A large number of worked flint flakes, from the drift of the North of Ireland : presented by Mrs. Du Noyer, on the part of her late husband, G. V. Du Noyer, Esq.

Mr. R. Malcomson, Carlow, sent for exhibition some interesting objects, thus described in his letter accompanying them :—

“ 1. A very highly finished and exquisitely polished stone celt, picked up by a peasant boy in digging at a place called Tristia, in the county of Mayo, during the present autumn. 2. The official seal of Thomas Sisson, a notary public of Dublin, in the reign of Charles II., with the date of 1671. A wax impression from the seal accompanies it, which may be deposited in the Museum if deemed worth preservation. 3. A crucifix found at Thurles, county of Tipperary. I am desirous of having the opinion of the Members as to the use and probable age of this last relic. The material is copper; but it had evidently been gilt and enamelled, and a portion of the blue enamel still adheres to it; when discovered, I believe it was perfect in that respect, but having been given as a plaything to children by its finder, the ‘delph,’ as he called it, was broken off by them. It would also seem to have been thoroughly gilt, as portions of the gilding are discernible on the joints and arms of the cross. It appears to have been intended as a processional cross, as it is supplied at the base with a tongue or point to fit it to a socket, or attach it to a staff.”

The Rev. John L. Darby observed, that the cross had a very Eastern look, and what confirmed him in this view was the Greek monogram for the names of the Redeemer above the Crucifixion, viz., X. P. Σ., I. H. Σ, for ΧΡΙΣΤΟΣ ΙΗΣΟΥΣ.

The impression of some of the Members present was, that it resembled ancient Russian work. It might have been brought home by a soldier from the Crimea, and lost in the county of Tipperary.

The Right Hon. General Dunne, of Brittas, Queen's County, sent the following communication, addressed to the Rev. James Graves, Hon. Secretary :—

“ I think it will be interesting to you to hear that some days since workmen, who have been employed in raising what is known here by the name of ‘red mine,’ in a bog on my property, found some very old wooden instruments, the purpose of which is not easily conjectured. They are apparently cut out of a solid piece of oak, with handles about six feet

long, and a broad piece of wood attached, like a hoe, or Italian zappa, but much broader, while the centre of this hoe is considerably hollowed. The workmanship does not appear to be very rude. There were others which I have not yet seen, formed like corn shovels; and there are some pieces of wood, bored as if by an auger, also a barrel of well-formed staves, which fell to pieces—not having been bound by a hoop, but kept together by dowells of wood.

“There seems to have been some *enceinte* here, which was surrounded by a staked fence, fixed in the solid soil of the bog. I am not at all aware of any peculiar tradition about this spot, and at first was inclined to think it one of those traps into which I believe they used to drive the large deer, consisting of a long lane of staked lines, and at the end a boggy circle, where they could attack and kill them—for many of the skulls of the Irish elks appear to have been broken in the forehead, which could be easily effected when the animal was imbedded in the mud, and there were boards found on which his assailants might walk with safety. These instruments might have been used in preparing this muddy place of reception for the deer; for, being hollowed and broad, they would seem to be adapted to work in some soft, if not nearly liquid place. But this is an hypothesis that merely occurs to me, for the enclosure is placed on the margin of the deep bog, and the oak wood and brushwood reach down to it. If, therefore, the wood was driven by a number of men, the deer would run into this, and probably other traps, and be forced at the end to tumble into the prepared muddy end, from which they could not extricate themselves.”

Major Richard Dunne had subsequently written as follows to the Secretary:—

“I believe my brother (General Dunne) has informed you of some curious wooden implements found in a bog near this, his property. They appear to me extremely old, rare, and curious. They have been deposited in the Museum of the Royal Irish Academy. I would be much obliged if you would give me your opinion as to the period—year, I mean, as near as possible—when the forests of Ireland, which abut on all the bogs, were destroyed; and by what agency. I find the char, or marks of fires, on nearly all the butts of old trees on the edges or margins of bogs; showing, in my mind, that fire was the agency employed. Then, if it was so, how is it possible that each tree could be individually burned through only at the base, as fir trees stand very close in general, and I conceive it would take years to burn down one large tract of timber by fire in this manner. There is in general a piece burned out—say about one or two feet—above the roots of the tree. No axe or hatchet marks are ever found to have been used for cutting down those trees. I tried to burn down a beech tree some years ago, and put about three kishes of turf at its base, but it failed to burn it down. It got deeply charred, and that was all.”

Mr. Graves said that the question proposed by Major Dunne was one that had long puzzled him. This mode of felling trees must have been practised before iron, or even bronze, axes were invented, as no one who could command the use of a metal axe would use so slow and ineffectual a

means as fire. In his opinion, this process of felling timber by fire must be placed far back in the Neolithic age; but who could tell when that age ended in Ireland?

The Chairman read the following notes, correcting some errors in a former paper of his:—

“In my paper entitled ‘Ogham Readings,’ published in the October number, 1868, of our ‘Journal,’ I attempted a rendering of the principal inscription at Ardmore (see p. 177, *supra*), and read it as follows:

‘Lugud ecc as maqi,’ &c.,

‘Lugud died, and (he was) the son of,’ &c.

I must acknowledge that I was somewhat doubtful as to the correctness of this rendering, having a strong suspicion that all the characters preceding the word *maqi* formed one proper name; but, inasmuch as the letters *ecc* form a word purely Irish, meaning *death*, and as other gentlemen, in whose judgment I had confidence, so interpreted it, I merged my doubts in what I considered their superior judgments. Since then, I have had reason to fall back on my original opinion, by finding the name *Lugudeca* upon another stone. I allude to one of a group of five monuments discovered, I believe, by Mr. W. Williams, in a half-erased Cilleen, at Kilgravan, near Dungarvan, and which bears the following:—

||||| + / + ||||| + + + || + + // + + || + + + |||| + / + + |||| + + + ::

N A M A Q I L U G U D E C A M U C O I ...

‘Na, the son of Lugudeca, the swineherd.’

The above inscription occupies the entire length of the stone, the first letter being close to the bottom, which has all the appearance of fracture, so that the name I have given as *Na* may in truth be the termination of a longer name, though such short, abrupt names are common both in Irish history and on these monuments, as I have already demonstrated. This second example will, I think, be decisive, in settling the name on the Ardmore stone.

“I have also to correct a similar mistake made by me in reference to the Glounagloch inscription, in the same paper, at page 169, where I read it as ‘Cunagus os Uma,’ i.e. ‘Cunagusos on this grave.’ The true reading I believe to be *Cunagusos Uma*,’ i.e. ‘Grave of Cunagusos.’ I have been led to this rectification, by finding the name *Cunagusos*, on an inscription at Aghaliskey. On the townland of Aghaliskey, county of Cork, is a large circular rath, in the souterrain of which Mr. Zachariah Hawkes, of Monees, discovered two inscribed stones, being the lintels of the entrance passage. I copied these inscriptions on April 16th, 1868, when I had the good fortune to discover a third inscription of great interest. That to which I now refer was one of those found by Mr. Hawkes, which I copied as follows:—

||||| + + + ||||| + // + + ||||| + + ||||| + / + ||||| + + + + + |||||

Q U N A G U S O S M A Q I M U C O I F

This reads 'Cunagusos Maqi Mucoi F,' i. e. 'Cunagusos, the son of the swineherd F.'; it may be that the F is the first letter of the name of the swineherd, as this inscription is exactly in the same form as that on the stone at Lisheen-na-Greine, described by me in the January Number of this year, page 260.

"At all events, we have the name *Cunagusos*, the finding of which authorizes me to make this correction. Continued investigation has convinced me that Ogham inscriptions are their own best interpreters; and that until all the texts of this class are collected together, and submitted to a comparative analysis by a competent scholar, whose qualifications must be beyond that of a mere linguist, no satisfactory solution of the mystery in which they are involved will be arrived at."

Mr. Charles Butler Stoney gave an account of an old road, formed of planks of bog oak placed side by side, as in the American "corduroy roads," discovered leading through a bog near Portland, in the county of Tipperary. He was informed by a peasant of the locality, that about a quarter of a mile of the road had been dug away in cutting turf, and only about four perches of it were now apparent in an angle of cut-away bog; but he thought it probable that the road was carried on to the Shannon, through the callow land which intervenes between the bog and river, which an excavation would determine. The land was the property of Lord Clanricarde.

Mr. Thomas Drew, A. R. H. A., Architect, sent the following account of concentrically incised stones, found in the counties of Dublin and Wicklow :—

"Many persons who are interested in the concentric ring markings, of remote antiquity, found on natural rock faces and hewn stones in different parts of the kingdom, may not be aware that within easy reach of Dublin exist remarkable specimens scattered over a particular district.¹

"The district referred to is on the borders of the counties of Dublin and Wicklow, not far from Bray; and the stones bearing these inscriptions (?) are found in the vicinity of sundry old churches, used either as grave-stones, or in the construction of the ancient building.

"Selecting from the Ordnance Map the sites of five ancient churches within the compass of an easy day's walk from Bray, the author found, with some surprise, that three out of the five yielded curious and well-defined specimens of these ring-marked stones, leading to the not unnatural conjecture that a more widely extended exploration would discover still more in the same district of country. The first and most interesting

¹ Specimens of markings of a similar character will be found in previous volumes of the Society's "Journal;" as well as in a Plate illustrative of the Cemetery

of New Grange, as also in that representing one of the Cairns of Slieve-na-Cuillagh, county Meath, in the "Journal" for the years 1864-65.

specimen is that found at a little ruined church, marked on the Ordnance Map, 'St. Kevin's Well and Church,' situated at Ballyman, in the valley in which the Bray river has its rise, about one mile and a half from Enniskerry. This stone, in remarkably good preservation and clearly cut, is used as the inside lintel of a window on the south side of the church; the sculptured face being downwards, and at all times visible. In the Plate which faces this page, the dotted lines show the position of the jambs and back of the window-head as they originally existed, and therefore enclose that portion of the 'pattern' which was exposed to view when the window was in a perfect state; consequently, it will be observed, although the double series of circles have been disposed with an apparent regard to symmetry of arrangement looked at as an ornament to the head of the window, the portions of the sculptured surface imbedded in the wall at each end put it beyond matter of doubt that the stone was so marked for some other purpose before the church builders appropriated it for this—the roughest and readiest means of covering an opening.

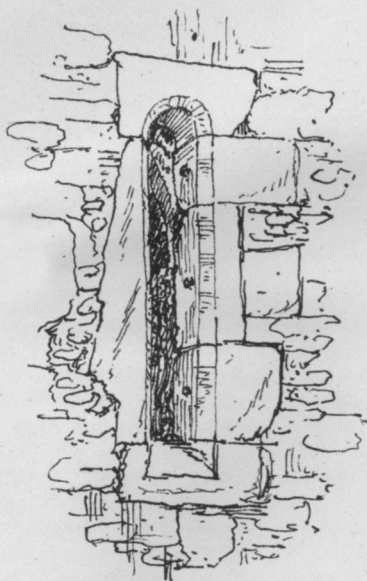
"The stone is a fairly tooled and squared flag, about two inches thick, of granite, and so differing from the material of the general masonry of the church; it is also weather-worn at the edges, but not to any very marked extent. That it stood the storm and rain of many a year before being applied to its present use, cannot be questioned; and even an approximate guess as to how long it may have done so might be hazarded; but, in conjecturing the limit of its antiquity, the most difficult point to arrive at is the age of the church itself in which it is found. There is no architectural detail which would throw any light on the question but the East window here illustrated—round arched—which some persons would at once pronounce to be indicative, at least, of its belonging to a certain period; but, is it so?¹

"It is submitted, with all respect for better antiquaries, that the semi-circular arch in churches of this class proves absolutely nothing as to date. A little church on Bray Head presents an exact fac-simile of this east window of St. Kevin's at Ballyman, in dimensions and almost every other respect, so that it could scarcely be doubted that the two are contemporaneous, and the work of the same builders. The Bray church preserves some remains of the door dressings, of simple character, chamfered, and neither indicative one way or the other of remote antiquity or the reverse. Again, the arches over the east windows of both, internally, are constructed with flat lintels and flat discharging arches, suggestive in their aspect of a late style of building; and with this additional fact, that the lintel at St. Kevin's has been of timber (larch), an accurate cast or matrix of which is preserved in the mortar, and some of which timber, in spite of exposure to the weather for centuries, still remains, and can be removed by the handful. The question naturally arises, taking into consideration the tenaciously conservative character of the Irish church builders—a subject on which a chapter has yet to be written—do round-headed arches, as contradistinguished from pointed ones, go for anything *per se* in determining the age of an Irish church? It may be mentioned, that it is the opinion

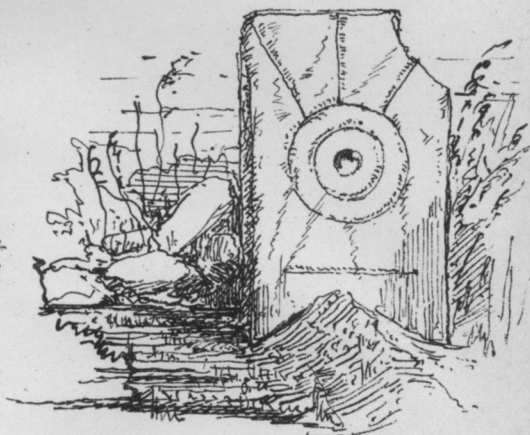
¹ The present church of Ballyman is certainly *not older* than the middle of the 13th century. But the ancient *lios* or *caiseal*, which surrounded the churchyard,

till about fifteen years ago, points to the existence of a very ancient church on the same site. Dalton calls the Ballyman valley "Glannunder."—C.

Thomas Stur. Archt.
1869.



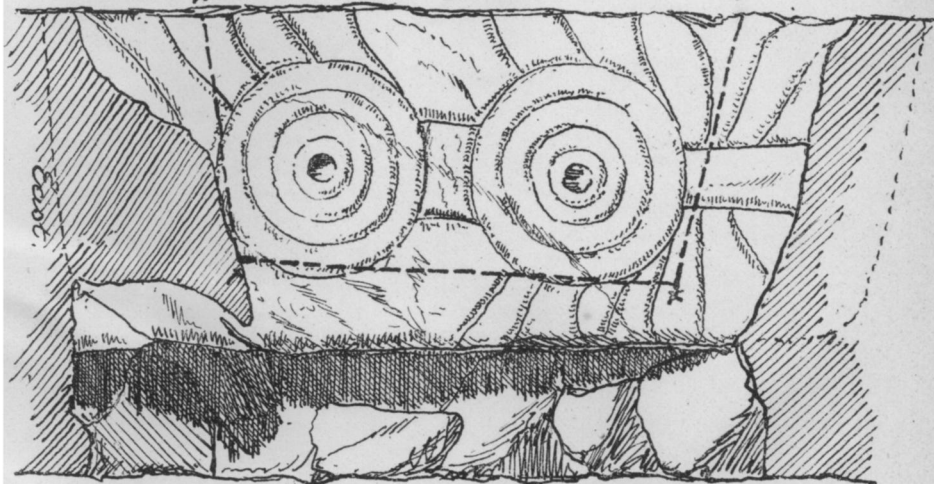
E. Window S. Kevins.



Grave-stone. Killegar Church.

Inside.

x 3' 0" x



Outside.

Stone used as a window-lintel. S. Kevins near Enniskerry.

of the eminent Dr. Reeves, that these churches are of considerable antiquity, antecedent to the English invasion—a fact somewhat borne out by the difficulty of identifying them with any of those enumerated in Dr. Reeves's recent 'Analysis of the Dioceses of Dublin and Glendalough.' Nevertheless, there is nothing to prove that they may not have been built by the warlike Turloch O'Toole, in the reign of Henry VIII., in the joy of his heart at being left a short term of peace and quietness in these his possessions.

"Following up the course of the river, and passing almost immediately Annahasky Church¹ (a heap of stones which may contain further 'specimens'), and crossing over the ridge of land lying between the beautiful valley just traversed and that of the Cookstown river, Killegar Church is reached, at a distance from the last of about half a mile. Here is found the stone shown in the illustration. It is now used as the headstone of a modern grave. It is a tooled and squared stone, similar in these respects to the last. The cup-like hollow is surrounded with two circles, the most noteworthy features in which it differs from those hereafter referred to being the radiating lines, accurately disposed towards the corners and the centre of the top of the stone, and also the horizontal line beneath. It may be remarked that this church is of considerable dimensions, consisting of a nave and chancel, and wears an aspect of most remote antiquity, suggestive, in its characteristic masonry, of the churches of Glendalough. Was it the mother church of the chapels in the adjoining valley? and is its masonry, differing in materials from theirs, characteristic of Irish building antecedent to the English invasion?

"The next examples of incised stones to which attention is directed have, the author has recently been told, been noticed before,² and are found at the ancient churchyard of Rathmichael (where there are remains of a round tower), about half a mile from the Shankill station of the Dublin and Wicklow Railway. Here stones similar to that at Killegar exist in considerable numbers, used as headstones, built into walls, as steps to stiles—some unmarked, and about half a dozen marked in a manner exactly similar to the Killegar stone, with the exception of the omission of the radiating lines and horizontal one. This, then, may be accepted as the normal or most ordinarily occurring type of this inscription, whatever its import may have been. It may be noted that the long lintel over the east window bears a strong resemblance to that at Ballyman. It is not impossible that its upper side, on which the masonry rests, may be circle-marked.

"It may be reasonably conjectured that all these stones so marked, being found in one district, point to the former existence of some ancient pagan cemetery of extent—some *leabuidh Diarmida agus Grainne*, similar to those flag-built ones figured in the earlier 'Transactions' of the Association, from which these stones have been carried away. Is the site of the cemetery to be looked for at the neighbouring cromleacs of Kiltiernan or Glen Druid? and will the enterprise of antiquarian pedestrians add to those here noticed any further specimens in this neighbourhood, which may aid

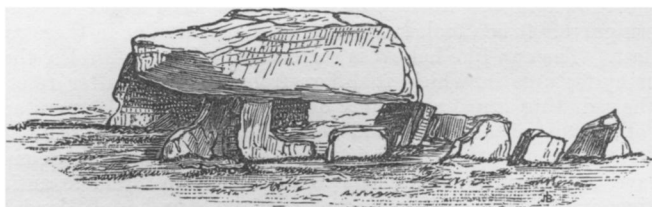
¹ Or Annahaskin. *Ath-na-h-eascuinne*, the ford of the eel. The passage over the Ballyman river, in this townland, is locally called "Eel Ford."—C.

² See a paper by Bishop Graves in the "Transactions" of the Royal Irish Academy, vol. xxiv., Antiquities, p. 428; and "Proceedings" R. I. A., vol. viii., p. 61.

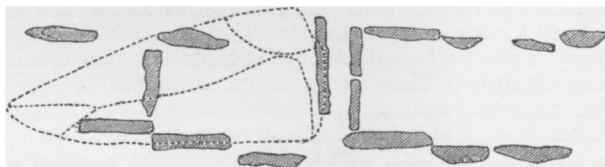
in throwing some light on the mystery which envelopes these old world records? for such one cannot but feel they are."

G. Henry Kinahan, M. R. I. A., Hon. Provincial Secretary for Connaught, sent the following Paper on Megalithic structures near Cleggan Bay, county Galway :—

"On the north shore of Cleggan Bay, on a cliff over the sea, and a little south-west of Cleggan House, is a peculiar megalithic structure, called on the Ordnance Map a cromleac. From the accompanying elevation and plan, it may be seen that its western part is extremely like one class



Cromleac near Cleggan Bay.



Sketch plan of cromleac near Cleggan Bay.

of the true cromleacs. That it could scarcely ever have been a kistvaen in a *carn*, *mur*, *dumha*, or *tuam*,¹ seems proved by there being in its vicinity no stones or earth, that originally could have been used to cover up the structure. The structure in contiguity with it, on the east, would also seem to point to its not having been erected for a sepulchral purpose. The covering of this eastern structure (if we suppose it once had one) has been removed—perhaps broken up for building purposes, or, what is just as probable, toppled over the cliff into the sea.

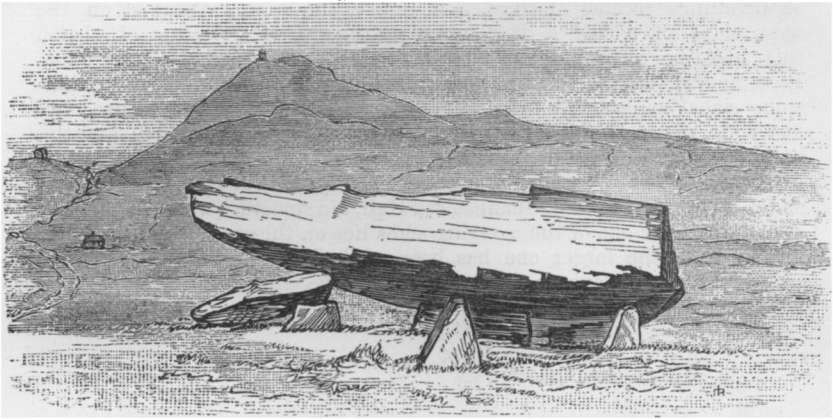
"In different places in the south and west of Ireland, I have observed cromleac-like structures that, probably, originally may have been kistvaens, or sepulchral stone boxes, inside a *carn* or *mur*, for in their vicinity

¹ Petrie explains *mur* and *mumha*, or *duma*, as "a sepulchral mound of earth," while O'Donovan says *tuam* or *tuam*

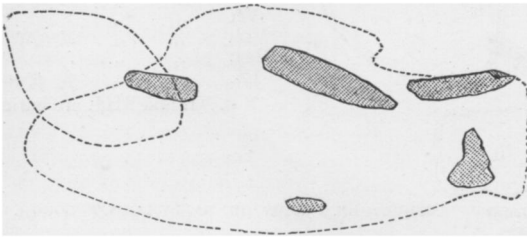
means "mound or tumulus of earth," and *carn*, "a sepulchral or monumental mound of loose stones."

mound in its vicinity; however, its north and south bearing may be against this supposition, as kistvaens usually run nearly east and west. Its having two covering flags favours the idea of its being a cromleac, for that is a form not unusual among such structures [see Mr. Du Noyer's Paper, 'Journal,' Vol. iv., 2nd series, pp. 479, 480.] The space inclosed within the pillars is now filled with clay.

"South of Cleggan, on the east shore of Sellerna Bay, is a structure locally called *Leaba Diarmuid*. It seems to be of a type different from that of either of the structures previously described, as, apparently, it belongs to the class for which the name 'primary' or 'earth fast cromleac' was proposed by the late Mr. Du Noyer, in the Paper already quoted. The accompanying sketch of its south elevation, and the ground plan, explain its nature. There were two flattish slabs placed sloping on pillars, the



South view of Leaba Diarmuid at Sellerna, Jar Connaght.



Plan of Leaba Diarmuid.

north side of the larger one (which measures ten feet by five) overlapping the north pillars, thereby causing the north-east part to rest on the ground. The uprights are five in number: two at the south side, and three towards the north, and the latter were placed on edge, causing them to be low, while the southern are on end, and much higher, thereby giving the

slope to the large flag. Moreover, resting on the pillar at the north-east, with a slope to the north-west, is the smaller slab, its south-east end forming the support for the west end of the larger slab. The use of this second slab is not apparent, for, seemingly, it would have been much easier to have rested the large slab on the pillars. That this structure was not the kistvaen of a sepulchral monument would appear probable, as there are no stones or clay in its vicinity that could have formed a mound over it; and on account of its shape it is not probable it could have been either a *fosleac* or a *ligaitreabh*.

"If, as is possible, the first of these structures in the vicinity of Cleggan Bay was a *fosleac*, and the second a kistvaen, it would appear remarkable that, in this neighbourhood, there should be representatives of three distinct classes of megalithic structures. However, it is possible they may be all cromleacs. It should be mentioned, that eastward, between Cleggan Bay and Kylemore lough, on nearly every hill in the valley there is a *gallaun*, or standing stone, but on none of them does there seem to be any kind of carving or writing characters."

The Rev. William Kilbride, Aran Island, Galway, sent the following remarks on the "Faeth Fiadha," or St. Patrick's Hymn, of Mr. O'Beirne Crowe, A. B.:—

"The 'Journal' for April, 1869, contains two articles from Mr. O'Beirne Crowe, the one entitled the 'Faeth Fiadha,' which he translates the 'Guardsmen's Cry,' and the other on the 'Beliefs of the Pagan Irish.' This latter subject, no doubt, would be an important one for investigation, as any increase of knowledge on the worship, practices, and customs of the ancient Irish would be of service to us in the present day. We should thereby gain an insight into their prevailing beliefs, and the hopes and fears which actuated them; and through this insight we might further be enabled to see what remains of the past beliefs and superstitions have descended to the present, and become commingled with the practices still adhered to; as well as to learn what may have been discarded or else corrupted in their passage down through by-gone ages.

"Such an insight, too, would be of material advantage in enabling the ethnological, as well as the antiquarian, student, to compare the religious beliefs and practices of the Pagan Irish with those observed by the other members of the great Aryan family; and thus to note the points of difference and agreement between them—when hopes might reasonably be entertained of solving many difficulties which now bar the way of progress.

"Mr. Crowe's essay on this subject would be of great service if the facts, as stated by the oldest authorities, were fully presented to your readers. But he should remember that passages divorced from their contexts often lead to error.

"Deferring, however, for the present, comments on the 'Beliefs of the Pagan Irish,' I wish to direct attention more especially to Mr. Crowe's translation of, and notes on, the *Faeth Fiadha*, more generally known as Patrick's Hymn. It is not my desire, neither would it suit me, to criticize harshly, or in any way depreciate, his laudable effort in the cause of Irish literature. Irishmen should aid and assist each other in such a noble work; and

even when from the force of circumstances they may be arrayed in opposite—not in hostile—camps, they still can treat each other with forbearance, and rejoice when the right is maintained. Such is the attitude I now assume.

"But truth is paramount, and her leading should be followed, and her triumph contended for. Mr. Crowe, I am sure, will impute any seemingly harsh words of mine to this motive, and not be offended with them.

"The reprint of a work already published four times, as Mr. Crowe informs us, should have something solid to recommend it—something superior by which it might be distinguished from its predecessors. Without some merit to counterbalance any mistakes or defects found in them, another translation was, in my opinion, uncalled for; and, above all, it should not have been ushered in as if it alone was perfect, and free from all those blemishes which might be found in the previous ones.

"Now, Mr. Crowe's translation, as far as I can see, differs very little from those mentioned by him; and where it differs, no improvement, but rather the contrary, appears.

"*Ódíl*, which Mr. Crowe translates as 'elementation,' is very doubtful. Dr. Todd, following Dr. O'Donovan, I believe, considered it synonymous with *óil* = dear or beloved; and in this the context, or rather the preceding '*óúlem*,' bears him out. *Óúlem* signifies Creator of the elements, just as *óúileam* means the *distributor*, and hence is used as the term for 'butler.' To take *óúil*, then, for *óúil*, and translate it as such, would be a rather unpardonable tautology. But even supposing that it should be thus taken, yet Mr. Crowe's rendering it by the term, 'elementation,' would be decidedly wrong, as it means the elements in their concrete, and not in their abstract, state. From this it can be plainly perceived that *óúlem* means the Creator of the elements, and not the *elementer*; and to translate '*óúil*' as the gen. plural of '*óúil*,' would be an unmeaning tautology.

"Mr. Crowe likewise, in his translation of the Hymn, omits altogether the following sentence:—'*ppí dub-pectu zeinclhuécta*,' against the black laws of gentilism,' and mistranslates the following one, namely—'*ppí paob-pectu hepetecba*,' by substituting 'the black laws of heretics' for what should be the *doting* or *silly laws*, &c. *Saob* never meant *black*, but anything insinuating, and at the same time foolish, and which tends to blindfold people.²

Mr. Crowe's translation has, in my opinion, some other defects which

¹ There can be but little doubt that the whole of the sixth section is an interpolation, or addition to the Hymn.

² In the *pemnocul*, or preface, he also commits some blunders. He translates '*innicheim léip*' 'with pious contemplation in God.' Now, *léip* is not pious, but open, manifest, or evident. Neither does '*comna*' mean 'safe-guard,' but simply help or assistance. Again, he translates '*ap a éiun ó Loegaire*,' &c., 'Patrick sang this the time the ambuscaders were given in front of him from Loegaire.' This translation is not only hazy but

faulty, and moreover conveys a wrong idea. It contains two idiomatic phrases, namely, *an can*—'when,' and *ap a éiun*, which is almost untranslatable, but means anything placed, or sent to a place, so as to be in readiness, beforehand. In fact, here it agrees with "Patrick," as something awaiting his approach. What Mr. Crowe means by "were given in front of him" I do not know, but it is certainly different from the Irish. The next sentence commencing, "*Conib aíl pín accheppa gc*," is rather unfortunately translated. The word *piab* occurs there, but what is its

must be passed over at present, as I wish to notice more particularly a few Irish words, out of many, and the notes attached to them.

"These are as follows, in the order in which they occur:—*Ācompriug*, *ḡrāb*, *āne*, *tocuipriur*, *ḡruab*, *a pachunlu*, *i lup*, *i riup*, *in.epup*. There are several others well deserving consideration, but the above are sufficient, as illustrations, to show the difficulty of reaching the truth in the matter of old words.

"*Ācompriug* is the first of these words. I need not, however, follow Mr. Crowe's disquisitions on its meaning or composition, as given in his note. They seem to me rather overstrained, and leave it as much unsettled as ever. Dr. O'Donovan supposed it to have been an obsolete form of *Ṭearmair* = 'Tarah,' and so translated it. What strengthened him, no doubt, in this conclusion, was the general tenor and wording of the dreface to the Hymn, which informs us of the time when, and the place where, it was composed. The preface further declares that Patrick was its author. Dr. Petrie followed Dr. O'Donovan, and translated it as he had done.

Dr. Todd, however, dissatisfied with this rendering, translated the word as if compounded of *a-dom-riug* = 'I bind to myself.' In this he was consistent, as the word can be divided into these several syllables,¹ without a single change in one of the letters, except that of 'b' for 'c,' which is frequent in Irish. There are some examples, too, for the correctness of the grammatical construction of the word; and, more than all, each syllable forms a perfect word, and the whole will, when translated, be found bearing a satisfactory sense, consistent with the passage of which it forms a part.

"Now, Mr. Crowe follows the clue thus given, although he wishes it to be understood otherwise. He makes, however, some curious alterations of his own, and, not satisfied with Dr. Todd's three syllables, he must make four, as follows, *ad-dom-ro-iug*; thus capriciously adding two more letters, and also one syllable, to the original word. Such licence should not, and ought not, to be conceded, unless necessity absolutely compels it. No such necessity existed in the present case. Besides, what does '*ad*' mean; and, what authority is there for separating the '*r*' from '*riug*,' and then forming it most capriciously, and without warrant of any kind, into the syllable '*ro*.' Dr. Todd, if not correct in his mode of dealing with '*a-dom-riug*,' yet evinced judgment in not twisting the word, merely to suit his own whim and fancy, and making it speak such language as he thought it should.

"Mr. Crowe, to strengthen his case, quotes a sentence from O'Cleary, in which the word *Ācompriocēt* occurs; and this he seems to consider as equivalent to, or a derivative from, '*Compriug*,' and so he translates it *religion*. I wonder whether he has ever heard the word *Cumpricēt*, from a native. Perhaps he would translate this, too, as meaning '*religion*;' and also as a derivative from '*Compriug*.' If so, he would egregiously err. The word is a very common one, and is applied

meaning? Is it "before" or "band?" It can signify neither in this place. But if it is to be thus rendered here, what becomes of it in *paeth riab*, which Mr. Crowe renders "Guardsmen's Cry?"

¹ I do not agree with Doctor Todd's division or interpretation. There is no necessity for the former. I only cite his authority to prove that the word can be so divided.

to anything when found in its own proper form and state, when, according to analogy, it should have been otherwise. But it never means 'religion.' Perhaps this was the word O'Cleary used with the syllable 'at' prefixed, which has the same meaning as *re* in *re-formation*, and *re-new*. Neither has this word even the remotest connexion with *Compuig*, as it is compounded of *Cum* = shape, form, and *puict* = state, condition; and these joined together, with the prefix *at*, would then mean a change from a present into another state or condition.

In conclusion, on this word "*Atcompuig*," I may merely state, that it seems closely connected with a verb now frequently used as a blessing, when people bid farewell to each other. It is as follows: *go g-cum-puig* *dia duir*.¹ This seems somewhat more like the verb *compuig* than any of the others. It has the advantage, too, of being a word in common use, and requiring no dissecting knife to extract a meaning from it. The only change demanded is the simple one, namely, of substituting a *c* for the initial *t*; but, as this is only a conjecture, like the rest, I leave it for the consideration of others.

Spao is the next word on which Mr. Crowe comments. It need not delay us long. *Spao* with the *sineadh fada* or accent over the *a*, which lengthens the vowel, and causes it to be pronounced as *graw* in English, means love; whereas *Spao* without this accent, is pronounced something like *groy*, and signifies rank or degree. It is the common term now in use for a collegiate *degree*. Now Mr. Crowe very curiously has this word with the accented *a*, which undeniably is 'love,' while, at the same time, he translates it as if unaccented. This certainly is very inconsistent.

"One comes next in order. Mr. Crowe translates this *splendour*. In this he may be correct; but it is exceedingly doubtful. He need not, however, have pronounced so dogmatically upon Dr. Stokes' rendering of the word as he does in the following sentence: 'Opposite these words (*One cheneo*) is the marginal gloss *lappaic* = of flame; the only gloss on our poem. This *lappaic* must, from its gen. form (the nominative is *lappap*) refer to the gen. *cheneo*. S. (Stokes) took it to refer to *one*, and hence he renders *One cheneo* 'blaze of fire,' without, however, intimating anything of *lappaic*. . . . But I do not know of a word *on* meaning *fire*, &c.' Now, with great deference, I must say that this does not meet the difficulty, but only slurs it over. The gloss *lappaic*² may be either the genitive singular or nominative plural. I take it to be the latter, and not the former, and for the following cogent reason—that no one with the slightest acquaintance with Irish would add a gloss to such a common word as *cheneo*. It would have been absurd to do so; whereas it might have been necessary as an explanation for '*one*,' which has become obsolete. It also seems doubtful to me whether *one* could be the abstract substantive, or derivative of '*on*.'² Under these circumstances, and viewed with the light of the gloss, Mr. Stokes' translation was not far from being correct.

¹ It means, "May God preserve, protect, and keep you."

² The gloss *lappaic* was certainly in-

tended to explain *one*, and so the writer of it appears to have thought altogether differently from Mr. Crowe.

"In the same note Mr. Crowe further states that he knew of no word 'dn' meaning fire. Perhaps so; but it may mean *blaze*, *corruscation*, or *flame* of fire, which amounts to the same thing. Certainly, whoever inserted the gloss 'lappač' understood it in that way. Moreover, I further think that he looked upon 'áne' as either equivalent to, or an abbreviated form of, the word áicne, which means a blazing coal, or rather, a lighted brand. If Mr. Crowe turns to O'Reilly's Dictionary, he will also see there the verb ádam=kindle, light, &c. 'bun ádana' (pronounced áne), is an old name, too, of the herb *coltsfoot*, and this appellation, I feel convinced, was bestowed upon this plant from the use to which the dried broad leaves were applied, namely the making of *tinder*. Its present name in some localities is builleabap ppoine, and *sponc* is a term given to a dried material for kindling a fire.

"'Cocuipiup' is the next word, and of this Mr. Crowe appears to have had a very inaccurate idea. Dr. Todd's translation of it is plain. The Irish, moreover, is good. He understood it as the perfect relative of the verb 'bo cuip,' to put, place, or send. The perfect of this would be bo cuipeap. There is another verb, however, compounded of 'co' and the same cuip, which means to invite, just as 'cozairm' is made up of the same initial syllable, joined to the verb zoip, and means to apply titles to, to summon or convoke to a convention. Mr. Crowe, in his examination of cocuipiup, steps out of the way altogether, and invents a word with a formidable number of syllables. There is no such word in the sentence, nor I might say in the language itself, as bo-po-ab-zairiup. Who ever heard of bo-po-ab? Besides, 'zairiup' is not the same as 'zoip,' which is a different verb altogether. Zoip=to call, to style, and zair=to shout or laugh.

"He also makes a great ado about the compound pronoun 'etpum.' Why he should do so is extraordinary.¹ No word is more common. Any mountaineer in Connemara would laugh at the idea of its presenting any etymological difficulty.

"As to 'opucā' Mr. Crowe has a long note upon it, in which he ascribes a large amount of ignorance to those whom he terms later scribes. This may be so, but he adds little information to our present knowledge. The word opuc is now, I believe, obsolete in Ireland, and is only preserved in an old Scottish proverb. It means a simpleton, while opaci is a Druid or magician. Few Irish scholars could mistake between them. As regards paai and baai, they are words in common use, and could cause but little difficulty.

"Mr. Crowe explains a pachuilu² by po-a-chuillu, and also further says that the a following the po is an infixed pronoun. In the text, however, the first 'a' is separated from the p of pacailu, and thus from its situation, has no connexion with that word. The pa, then, can be easily explained as the ancient particle po, equivalent to the bo of the modern Irish. The a would then be simply an error, and we need not look for any pronoun in such an awkward position to help to explain its appearance there. I have very little faith in either infixed or prefixed pronouns

¹ Is it the vowel 'u' causes the difficulty? If so, vowels are interchangeable. Is it 'm'? What is it but the pronoun mō?

² This compound seems to me to have been misunderstood by all, but I forbear to enter into its real composition and meaning.

in such situations. To find them there seems contrary to the genius of the language.

"Again 'Cailu' cannot be the preterite tense. If so, it is not only ungrammatical, but perfectly unintelligible. Mr. Crowe himself is obliged to acknowledge this, for in his translation he was forced to introduce the words *is wont*—which are not in the text at all—in order to give it sense. The orthography of the word is incorrect, as it appears to me, and there is no use spending labour in vain in striving to make that which is faulty appear as faultless.

"The three last words to be noted here, are 'il lup, i lup, in epur,' and these are undoubtedly difficult, more from their orthography, however, than from any inherent difficulty in the words themselves. Their spelling leaves them liable to be translated in different ways. Each translator prefers his own opinion, and thus a variety of renderings is the consequence; which involves all in doubt. The most unhappy, in my opinion, is that of the last translator, in which he not only offers his conjecture, but actually coins words as yet unknown to the language, and then translates them. Dr. Todd took *il lup* for *i lup* in the fort: in this there is no overstraining. It might also stand for *i lup*, which is often met with in the *Sean-chus Mór*, and means out-offices. *Epur* I have not met with as applied to any part of 'a boat or ship.' It may have such a meaning, but it is unknown to me. What appears most probable is that *epur* may have been written by mistake for *qpur*, 'habitation or dwelling.' These guesses, if examined, will be found entirely consistent with the context in which the composer prays that Christ may be with him in every possible *personal position*. He then, after this prayer to be about his *person*, asks of him further to be with him in the various places which he might inhabit, such as in the fort or out-offices, and again in the dwelling-house.

"I shall now add a few words as to the internal evidence afforded by the Hymn itself, respecting its genuineness and authenticity; and then inquire into the probable date of the composition.

"Dr. Todd accepts the Hymn as the genuine production of Patrick himself. This opinion he strives to support by three principal proofs: namely, two quotations from ancient authorities, and the internal evidence of the Hymn itself. He thus writes:—'That the Hymn is a composition of great antiquity cannot be questioned. It is written in a very ancient dialect of the Irish Celtic. It was evidently composed during the existence of Pagan usages in the country. . . . Add to this, as Dr. Petrie observes, that in the seventh century, when Tirechan composed his Annotations, it was certainly believed to be the composition of St. Patrick. . . . His Irish or Scotie Hymn (mentioned by Tirechan) is that of which we have just given a translation.'

"'Internal evidence,' Dr. Todd further says, 'is in favour of the antiquity and authenticity of this composition. The prayer which it contains for protection against women, smiths, and druids, together with the invocation of the power of the sky, the sun, fire, lightning,¹ &c., proves

¹ It may be fairly asked why there should be any allusion to heathen practices and customs in a composition, sup-

pose of the eleventh and twelfth centuries, but which has hitherto been received as a genuine work of St. Patrick. The

that, notwithstanding the undoubted piety and fervent Christian faith of the author, he had not yet fully shaken off all pagan prejudices. . . . Dr. Todd also adds :—‘ The author of the Tripartite life speaks of it very distinctly.’ ‘ Then,’ he says, ‘ St. Patrick composed, in the vernacular language, that Hymn, which is commonly called *Fedh Fiadh*, and by others *Lorica* of Patrick.’

“ Now, first, as regards the internal evidence relied upon by Dr. Todd to prove the authenticity and antiquity of this production, I consider it altogether unsatisfactory. He has not entered upon the structure nor composition of the hymn in its original language. He merely takes some of the expressions, and then declares his belief that they were not inconsistent with the undoubted piety of the author. Such as the invocation for protection against ‘ women,’ &c., and against all the elements. Such invocations show plainly that the author believed in their power. Now, when it is remembered who this author was, his parentage and early training, such a belief as these invocations presumes is something very remarkable. It must be allowed, from the consideration of his parentage alone, that he was instructed in the true religion. A youth reared up until the age of sixteen ; the son of a deacon, and the grandson of a priest, must have been thoroughly imbued with a knowledge of the truth ; and, having witnessed the superstitious practices of his compatriots, must have been warned against such pernicious customs. Even a seven years’ exile in Ireland, during which he was abandoned to himself, could not have obliterated the earlier lessons received. When, again, as it is said, he went to the Continent, there to perfect himself by a further increase of knowledge, under religious and pious instructors, it is improbable that any perverted notion, acquired through his stay in Ireland, should not have been eradicated from his mind, by both the precept and the example of those with whom he had come into contact.¹

“ Such considerations as these, which must have been overlooked by Dr. Todd, are sufficient to throw doubt upon his opinion. More will be added hereafter.

“ The quotation from Tirechan would be a very strong argument in favour of the antiquity of the Hymn, if he had directly specified it. But it absolutely proves nothing ; nay, more, it indirectly disproves Patrick as being its author, for he mentions the third honour yielded to Patrick in Ireland in the following terms :—‘ *III. Ymnum ejus per totum tempus Cantare.*’ This, Dr. Todd translates, ‘ To sing his hymn for the whole time.’ And then remarks :—‘ His hymn, here mentioned, is undoubtedly the Latin hymn by Sechnall or Secundinus.’ This disposes of the whole affair as to its authenticity ; for if a hymn, composed by another, is called

answer is not difficult. Writers in the early ages were not forgetful of the proprieties or unities of time and place, any more than they are at the present day. The “ Battle of Magh-Rath,” a work ascribed to the twelfth century, by O’Donovan, affords an example of how Christianity and paganism were considered as co-existent in the seventh century, when the battle was fought ; and so both saints and druids

are introduced into the story. If the hymn, however, is to be ascribed to either Patrick or Benen, it may be asked how the allusions to the “ false teachers and heretics” can be explained or accounted for.

¹ The consideration of Patrick’s parentage, education, and early-years’ training, confutes all Dr. Todd’s reasoning on this subject.

by Tirechan Patrick's Hymn, then the same author, when ascribing the Irish hymn to him, may have done so in the same way as he did that of Sechnall.

"But above all, Tirechan, who lived in the seventh century, when a hymn may have been in vogue concerning Patrick, does not name any particular one; neither does he say it was the *Feath Fiadha*, or *Lorica*. He mentions, in a very indefinite way, an Irish canticle, or song, without saying what it really was. Thus, as regards Tirechan, nothing positive can be asserted as to the real antiquity of the *Feath Fiadha*, while he would lead us indirectly to infer that Patrick was not its author.

"The second authority relied on by Dr. Todd for the antiquity and authenticity of this hymn is a passage from the *Tripartite Life* of Patrick, already quoted. It says:—'Then St. Patrick composed in the vernacular language that hymn which is commonly called *Fedh Fiadha*, and by others, the *Lorica* of Patrick.'—Todd's 'St. Patrick,' pp. 429-432. This quotation, however, proves nothing more than that, in the time of the writer of the 'Tripartite Life,' the *Lorica*, or hymn, was generally received and believed in as the authentic composition of Patrick. But the question naturally arises, When did the writer of the *Tripartite Life* live?

"Dr. Lanigan powerfully argues and cogently proves, that the *Tripartite Life* could not have been written by the person, nor at the time, to which Colgan attributes it. He says:—'Colgan's want of critical acumen is still more apparent in his maintaining that the "Life," which he has called *Tripartite* (because it is divided into three books or parts), and published under the name of the Seventh Life, was written by St. Evin, who flourished about the latter end of the sixth century. . . . From innumerable passages, it appears that it was compiled long after the sixth century. Colgan admits the force of said passages, but pretends that they are interpolations foisted into the text of St. Evin. This evasion will not do; for the compiler or compilers of this work give us the names of the writers whom they followed, and that twice. . . . I have touched already on the age of some of those writers: the others lived at a later period—for instance, Kieran, who died A. D. 770. . . . The work, as it exists at present, was put together at a time when the Irish Church had acquired no small degree of splendour; for we read of the Bishop's Vicar-General, Suffragan, Arch-Priest, Chancellor, Judge in Spiritual Matters, Chaplain, Almoner, &c., &c. It appears to belong to some part of the tenth century, as certain persons are named who lived about that period.'—Lanigan's 'Ecclesiastical History,' pp. 85-87.

"Professor Curry strives, might and main, to confute Lanigan's arguments, and to prove that the *Tripartite Life* is the composition of Evin, and written in the sixth century; but in this he signally fails. He records it as follows:—'As far as my judgment and my acquaintance with the idiom of the ancient Gaedhlic language will bear me, I would agree in Father Colgan's deductions from the text of the *Tripartite*; but I cannot get over the fact that compilers of the seventh century are mentioned in the tract (*Tripartite*) itself.'—Professor Curry's 'Lectures,' pp. 345-350.

"Hence it may be assumed that there is no evidence of any kind; no proof positive of the *Fedh Fiadh* having been received as a veritable composition of Patrick until many ages after his time; and that Dr. Todd, and all others agreeing with him, had but very slender grounds for maintain-

ing a theory, which a strict scrutiny of the language of the hymn itself would have shown to have been worthless and untenable.

"Mr. Crowe next comes on; and, without the least proof of any kind, dogmatically asserts that the authorship of the hymn must be ascribed to Benen. He ignores all previous writers on the subject, passes by as worthless any arguments offered, and gives no reasons for his own singular opinion, which is in direct opposition to all former beliefs on the subject. This may be very bold, nay, even heroic, but it certainly displays a disregard of the anxious spirit of inquiry of the present day. All the information he vouchsafes on this subject is conveyed in the following laconic passage:—'Colgan is not sure whether this Benignus was our Benen or a fellow disciple of his; but it strikes me that he must have been our Benen, and that *Feth Fio* was his Irish name. If so, the original name of our charm would be Faeth Fiadha¹ Fetho Fio, and the authorship of it should be ascribed to Benen, as, in fact, in all consistency it must be.' Now, without the least proof of any kind—for, in fact, Mr. Crowe adduces none—he demands that the traditional belief of ages should be discarded for the reception of his own unsupported assertions respecting the author of this hymn. I don't for a moment wish it to be understood that Patrick composed it, but rather the direct opposite. This, however, is evident, that the writer or writers of the Tripartite Life, supposed to have lived in the tenth or eleventh century, and most writers down to the present who have treated on the subject, have considered it as Patrick's composition, and not that of Benen or any other person. In order to disprove and conclusively refute this traditional belief, Mr. Crowe should undoubtedly have given some strong reasons, some convincing proof, or at the least some plausible arguments in favour of transferring the authorship from the original possessor to a new claimant for the honour. This he has not done, and until he does so, his bare assertion must be taken for what it is worth.

"According to Mr. Crowe, *Faeth Fiadha*, and not as generally written, *Feth Fiadha*, is the title of the hymn. This he explains as meaning 'The Guardsman's Cry,' in opposition to the generally received interpretation of the 'Instruction of a Deer.' This may be correct, but it is very doubtful. I have never met with this word *Faeth* having such a meaning, so I can say nothing positive about it. Mr. Crowe's note, however, on this word, leads me to doubt its correctness. There he says, '*Faeth* (cry) = *fæd* or *fōid*;' if so, *fæd* is the same as the common term *fead*, or a *whistle*

¹ After a careful perusal of the last clause in the preface, namely, "ocup pæc pīabā a hainm," I have been led to doubt very much whether it has been at all properly understood. If the text is correct, the literal translation of these words would be, "And Faeth Fiadha (is) her name." The h before aimm shows the gender to be feminine of whatever it alludes to. This cannot be either umān, hymn, or benen, Benen or Benignus. Both are masculine nouns, therefore, the h in aimm, which shows that it refers to some antecedent feminine noun, cannot agree with either of the two words mentioned above. Now, iapnoē, or as Mr. Crowe writes iapnoe, is the only feminine

noun in the sentence with which aimm can agree in grammatical construction. If so, pæc pīabā is the name of the "hind," and not of the hymn. And as Benen is said to have been metamorphosed into this "hind," so pæc pīabā would be his proper name when *thus metamorphosed*, and not pæc pīo, as Mr. Crowe insists. But what is the meaning of all this, and what can we understand from it? A man is changed into a hind, and in this state of *hindship* he has a peculiar name bestowed upon him. If this is anything like the truth, the form "Guardsman's Cry" is an inappropriate translation of the title of the Hymn, and explains nothing.

to warn.' *Fbid*, too, is a word unknown in the sense in which he uses it. *Fiadha*, he says, means a conductor or guard. The several quotations, however, which he advances in support of this interpretation by no means bear him out. It would be tedious and irrelevant to discuss them all. The following examples will suffice:—*Oc peilg ar cač pīað* he translates—'at rushing at every wild animal;' now, *peilg* does not mean 'rushing at,' but hunting or coursing; *cač pīað* in a secondary sense may mean every wild animal, but would be generally understood as meaning all of the deer kind. The next quotation is:—*Oo muccaib ocuf b'airgib alca, ocuf b'epnaib gao pīaða olcena hī pleib Fuait*, which Mr. Crowe translates thus:—'Of swine, and of wild deer, and of a division of every other *wild herd*¹ in Sliab Fuait.' On this he makes the following observation:—'In this passage we see that *mucc* (pig) is a species of the class *pīað*.' This by no means follows, as the concluding part of the sentence will bear another meaning somewhat different from his. It may be thus translated: 'and of deer in general in Mount Fuait.' Besides, if *pīað* signifies either a wild animal or herd, how can it mean Guardsman?

"The only difficulty with regard to this word arises from the fact of its bearing three different meanings: *pīað* = 'deer,' 'wild,' and 'in presence of.' There is no other word in Connaught for deer but *pīað*, although Mr. Crowe positively avers that *pīað*, simply, never means a deer. The common word now in vogue for *hunting*, namely, *pīaðač*, is derived from it. Originally applied to the chase of this animal, it came to signify the pursuit of game in general.

"I agree with Mr. Crowe, that the common verb, *peč*, does not necessarily imply instruction; but neither is the meaning he assigns it, namely, 'mental observation, perception,' correct. *Peč* is a waiting, or looking for, in expectation of something. When used for introspection, it has always the syllable *m* prefixed, as *mpečearm* = intention.

"Leaving words aside, I will now offer a few remarks on the internal structure and language of the hymn itself. To my mind it appears evident that alterations have been made in it both by interpolation and transposition in some of the sentences. To render this perfectly intelligible, a few observations are necessary. Now, in the first paragraph, or the section marked I., the first line commences with an invocation. The person who composed, or those who afterwards might repeat it, pray for something, or ask the aid and assistance required from a higher power. In the second line, immediately succeeding this, and without warning of any kind, the precativ form is altogether and abruptly changed, and a confession of faith succeeds. This is in the shape of a creed, and not of a prayer. It acknowledges a belief in the beloved Creator of elements. This is in direct contrast with the preceding line, and also different from the remaining part of the hymn. The manner in which it is introduced is too sudden to be in agreement with the rest.

"Again, in several of the other sections, the initiated eye can easily detect several hiatus' and gaps, together with many abrupt changes. These may be perceived in the last clause of the second section, part of the third, and also of the eighth section.

"The sixth section, too, is remarkable, and demands peculiar attention. Who are the *foolish*, or *misleading prophets*, alluded to there? Mr. Crowe

¹ *Pīað* never means herd, and there is no such word as *wild* in the quotation.

is rather unhappy in his translation of this passage, which he thus renders: 'Against incantations of *false* prophets.' Now, 'Saob' is not false, except in a very qualified sense indeed.¹ It always refers to the judgment and understanding, and implies a want of these either more or less, with an intention generally understood of deceiving others. Hence, the country people, when speaking of a person who is silly or not of a right mind, say, *ta pé ar purbeicín céille* = he is deprived of, or wanting in, natural sense. This word 'purbeicín,' as it appears to me, is a corruption for 'paobaican.' Saob, however, is a very common word in all our printed books, and is never used to express false, but always for what I have said above. *cinceabal*, too, in connexion with *paobpácte*, is a curious word. Incantation, I am aware, is the general meaning assigned it. The root of the word is 'ceab,' which seems to signify, to sing, or intone, or mutter, but generally confined to something taught with respect to religion. From this *ceab* we have 'póipceabal,' used in the Irish New Testament for doctrine and instruction; *cinceabal*, as above, for some mysterious mutterings, or uttering of charms, and also *claiisceabal*, applied to an orchestra.

"This sentence, then, when properly weighed, and taken in connexion with the following clause, cannot by any means be applicable to either the incantations or charms employed by the pagan Irish, or any of the heathen rites used prior to the propagation of the Christian religion in Ireland, but must be applied to the devices and inculcations of false Christian teachers, who at that time were either introducing, or had introduced, erroneous doctrines. The method and manner, too, of their introduction are noted here, and the character of the teachers, by the two words, *cinceabal*² and *paob*.

"All this will appear, in a far stronger light, when the sentence following³ the above is examined. It is *Ἐπὶ παρβεπτου ἡερετεια*, which literally means, 'against foolish or error-leading institutions of heresy.' The word *paob* I have examined already. *Recc* is any right, law, practice, or established institution. *hepetecoa* I take as the substantive, and not the adjective. It is merely the Irish form of the original Greek word, but derived through the *Latin*, and means heresy. It is the common term in use at the present day for that word. But why, or for what reason, has Mr. Crowe so far departed from and perverted the text in his translation of this sentence? Why has he translated it 'Against the *black-laws* of heretics,' when no such word as *black*, or anything like it, appears in the text of the original?

"In the time of Patrick such an invocation as this would be premature. It cannot for a moment be supposed that in his age abettors of heresy had been established, and that their institutions were rooted in the country, and found supporters. This sentence, therefore, with the one already noticed, when taken and compared together, prove that both false teachers, entitled *paob-pácte*, and heresies, with their laws and institutions, were prevalent at the period of the composition of this paragraph,

¹ Mr. Crowe translates *paob* in a succeeding sentence as black, thus giving two contrary meanings to the one word.

² *Cinceabal*, undoubtedly, in some way refers to an intoning, or muttering, by which religion (or religious services) was either taught or practised, as has been

already remarked upon.

³ I omit here:—*Ἐπὶ δὲ παρβεπτου γεμελυετα*, which Mr. Crowe has left untranslated; he has also omitted *παρβεπτου* from the next sentence, and introduced *δὲ παρβεπτου* into his translation, instead.

and that, so far as it is concerned, that it could not have been the veritable production of either Patrick or Benen, his disciple.

"These points might be more fully stated and enlarged upon, and others added; but the above may be deemed sufficient as proofs, at least, that the hymn is not of so early date as modern writers suppose; and that if it contains the writings of either Patrick or Benen, large additions have been made to the original in later ages.

"The approximate age, or period of the composition of the hymn, may be reached by an attentive comparison of the language used in it with that spoken at the present day.

"It appears to me that most modern Irish scholars forget that Irish is not a dead but a living language. And above all, that it possesses two special characteristics of its own, separating and distinguishing it in a manner from other tongues. The first is its stereotyped character for many ages past, in which it has changed but very little. Such as it is now, such it was in the time of the Four Masters, and in the days of Heerin's Topographical Poems. The second characteristic is the exceeding richness of the Celtic tongue at the present hour. Thousands of words may have become obsolete or fallen into desuetude, as the laws are no longer administered, nor the Government carried on in it. Neither have we poets, nor literature of any kind, disseminating through its medium their beneficial gifts. But notwithstanding all these drawbacks, it is still a rich and glorious old tongue, of which any land but this woe-struck one of ours might be proud.

"Now, Irish scholars often overlook this matter altogether, and hence are led into many and grievous mistakes. But I must hurry on.

"To ascertain the probable age of this poem, I have applied the following test, which will be level to the understanding of all, whether Irish, or non-Irish speakers, and from which all can draw their own conclusions.

"In the 'pempocul,' or forespeech, there are exactly 133 words. Of this number 118 are in use at the present day. Of the 133 one is Latin, another, namely, *etapnab*, is twice repeated. Another, *luipac*, is known, but seldom used, and *pata*, though somewhat altered in sound, is often heard. Now, deducting these five from the above 133, there are 128 left; and again deducting the 118 now spoken from the same, just ten words remain which have become obsolete.

"Again, in the hymn itself there are 291 words. Sixteen of these are Latin, and deducted from the whole sum, leave exactly 275 words to be accounted for. Of these, *acompiug* is repeated six times, *treobacab* twice, *aconbacab* twice, and *búileam* twice. Six technical religious terms are used, together with six other words of doubtful orthography, already mentioned. Thus there are twenty terms, for various reasons, to be again deducted from this 275, which will leave just 255 words in the hymn to be accounted for. In it are precisely 225 words, either spoken or in use at the present day. And if these be deducted from the above, there will remain exactly about 30 words in the whole hymn which are now obsolete.

"The case then is as follows:—

	Words.	Doubtful.	Now Spoken.	Obsolete.
Rempocal contains	133	5	118	10
Hymn Do.	291	20	225	30
Total,	424	25	343	40

"According to this examination and comparison of the words of the hymn with the language now spoken, it appears that about ten per cent. of the terms used in this composition have fallen into desuetude; whereas, 90 out of the 100 form part of the language used at the present hour. The hymn, it is averred, was composed about the middle of the fifth century. But if the aforesaid results are anything like an approximation to the truth, and if the hymn can be actually proved to be 1400 years old, it would show beyond doubt that during all that long space of time the Irish language had for all practical purposes remained unaltered, and is the same now, 'even in its minutest points,' as it was then. This is incredible, and would constitute a miracle quite inexplicable, and besides would be contradicted by almost every page of our oldest writings which have descended to our time.

"The fact is, that this close similarity, and, I may say, identity, of both the language and idiom of the hymn with the vernacular now spoken excludes any such supposition, and shows beyond controversy, that it cannot by any means be nearly so ancient as commonly alleged and hitherto supposed. The preface to the hymn, I would say, is from 500 to 600 years old. It is not so ancient as the hymn itself,¹ which in its present dress and form may be from 100 to 200 years older.

"There are, however, a few sections of the hymn, such as the 1st, 2nd, 5th, and 7th, which undoubtedly bear a more antique cast than the others. This I infer, not in the least from the difficulty of understanding the words, but simply from the ancient dress and old-world apparel in which they appear. They exhibit themselves in the garb of by-gone days, and speak more to the senses than they do to the intellect, although they strongly appeal to it also. We feel and understand, although we may be unable to express exactly in words, in what these distinctions may consist. When I read the following idiomatic phrases:—*Срїт мнїум, Срїт уагум, Срїт вєррїум, Срїт тїатїум*, my mind flies back to the most ancient days, and dwells for a moment in sympathetic joy with the grand old fathers of our race. There they are—Greek, Roman, German, and Celt—with their hands still warm, and their hearts still throbbing and buoyant, from the remembrance of the fraternal embrace with which they had separated, with no great interval of time intervening. But this is a theory upon which silence, at least for the present, must be observed.

"A countryman, hearing such terms as *уагум, вєррїум, тїатїум*, would not understand one of them. They would be as Hebrew to him. Take away, however, the last syllable of each, and then his eye would sparkle, for he would immediately recognize words of every-day use, with which he was quite familiar, and in fact the only ones which he has to express the ideas and objects they are intended to convey.

"In the 'Battle of Magh-Rath,' edited by that prince of Irish scholars, O'Donovan, we possess a sample of the Irish language belonging, according to him, to the twelfth century. Now, let the language, diction, and style of the hymn be compared with this work, and what are the results? They differ very little in these points. The style in which the battle is described, although inflated and turgid, yet resembles closely that of the

¹ This may arise, perhaps, from its containing fewer words whereby to judge, and also from its being more of an historical prose composition than the hymn.

hymn, and in all essential points they are not very unlike each other. Few words occur in the latter that may not be found in the former; and in many pages may be reckoned more than double the number of words which have become obsolete than will be found in the hymn.

"I have taken (quite casually) a page of the 'Battle,' and counted 424 consecutive words, and in this number detected about the same percentage of obsolete terms as already described. Thus, this test leads to the same conclusion as the former one; and when both are carefully considered and examined, it will be easily seen that the hymn in its present form is more modern than any have hitherto supposed, and that it cannot by any means be referred to either Patrick or his times; except, perhaps, those few passages already referred to, and which evidently exhale the aroma of a quainter antiquity than the other parts. The hymn may be the production of the twelfth century. This is even doubtful; but certainly the eleventh century forms a boundary line beyond which it can scarcely pass, at least in the form in which we now possess it.

"Thus my task for the present is ended. It has been a very ungenial one to me, and entirely opposed to my tastes. My great object has been to arrive, if possible, at the truth in this matter. This may not have been reached. Still the subject has been partially criticised, and some new, and perhaps novel, ideas presented to the reader's view. These may not have been so elaborated nor so definitely explained as might be desirable; but sufficient has been elicited to show that Mr. Crowe's translation, in the first place, is not free from mistakes and mistranslations. One Irish sentence is altogether omitted. Several other serious defects might have been easily noticed, especially in his notes. To have entered fully into them would have required more time, and occupy too much space in the 'Journal'; and I even fear that I may have already trespassed too much in that way. As the subject has been brought under discussion, it is, perhaps, best that it should be well ventilated. Others, too, may see the shoals and quicksands which endanger the way, but, having received warning, may avoid them.

"I sincerely hope that Mr. Crowe will not be offended at any animadversions of mine. They were not intended to hurt his feelings. We both labour in the same field. It is wide and broad enough. Truth should be our aim. He possesses many advantages and opportunities denied to the dwellers in a lonely island. But I wish him all success in his labours."

The following papers were submitted to the meeting :—